

young men who claimed to be my disciples —though I cried from the house roofs that I had none. 'Cut your tail off!' people repeated. "Well, it is out off at last. It has taken itself off of its own accord, and now, perhaps, folk will be satisfied."¹

While conversing -with M. Xau, Zola mentioned that some of his friends believed the manifesto to be an echo of the opinions of certain persons whom he held in high esteem, both personally and from a literary standpoint; but he had reason to know that the persons in question were really grieved by the factum to which they had given neither inspiration nor assent. The allusion was in part to Alphonse Daudefc, by reason of his friendship with Bonnetain, but more particularly to Edmond de Goncourt, as the latter's "Journal" explains. Goncourt's house, his *grenier*, as one said in those days, had become the meeting-place of a number of young authors, who looked up to him much as others had looked up to Flaubert. And Goncourt, on reading the manifesto in "Le Figaro," had immediately exclaimed, "*Diable*, why four of them "belong to my *grenier!*"² It naturally occurred to him that Zola might think the plot had been hatched there, under his auspices, and he felt extremely annoyed. A journalist who called on him suggested an article showing that he had no

responsibility in
the matter; but Goncourt declined to hide
behind others.
If anything had to be said he would say it
himself. How-
ever, he went to dine at Ohamprosay with
Daudefr, and after
they had decided that the manifesto was very
badly written
and outrageously insulting, they communicated
privately
with Zola, who was thus able to tell M. Xau
that whatever

i " Gil Bias," August 21, 1887.

³ " Journal des Goncourt," Vol. VII, p. 206.